

MUSUME DŌJŌJI
A CLASSICAL JAPANESE DRAMATIC DANCE

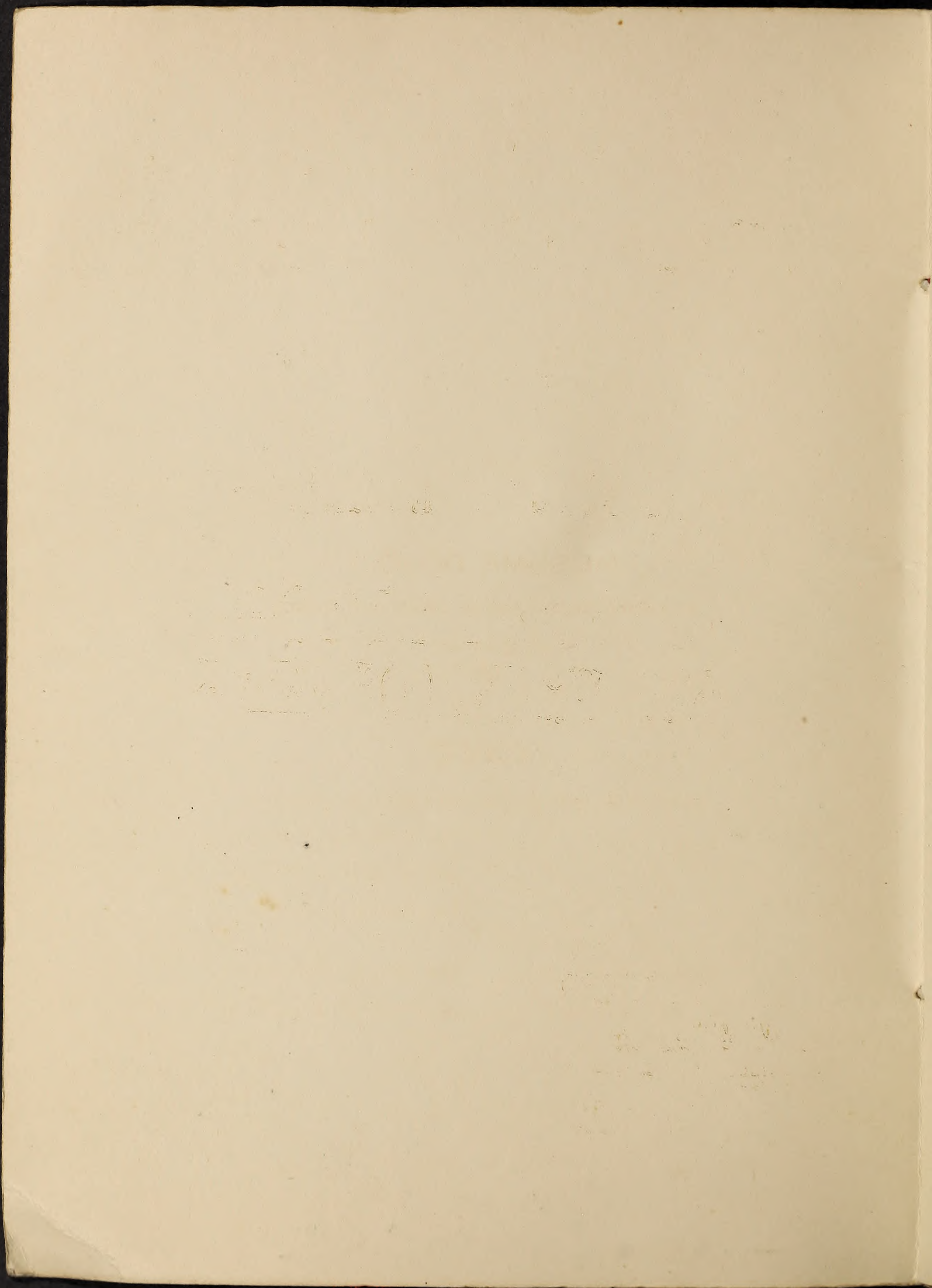
PERFORMED

IN HONOUR OF THE VISIT OF

HIS ROYAL HIGHNESS
THE PRINCE OF WALES

TUESDAY, 18th APRIL, 1893.

AT THE OFFICIAL
RESIDENCE OF
COUNT UCHIDA
MINISTER FOR
FOREIGN AFFAIRS



MUSUMÉ DŌJŌJI

A CLASSICAL JAPANESE DRAMATIC DANCE

IN ONE ACT

CAST

Dancers of the Ashikaga Period Miss RITSUKO MORI

Miss KAKUKO MURATA

Miss NAMIKO HATSUSE

Miss KIKUE KAWAMURA

Court Ladies

Miss FUSAKO FUJIMA

Miss NOBUKO KOBAYASHI

Daughters of Samurai

Miss KANEKO OTOWA
Miss HIDEKO ADSUMA
Miss FUKUKO SUZUKI
Miss MINEKO MURATA
Miss KOHARU OHARA
Miss KAORU TACHIBANA

Country Maidens

Miss MITSUYO HARA
Miss TAKEKO MURATA
Miss AKIKO KASUGA
Miss HARUKO EBARA

City Maidens

Miss KINSHI KUSAMA
Miss SHIZUKO TAKIZAWA
Miss HANAE SAKURAGI
Miss TOYOKO TAKAHASHI
Miss KINKO FUJITA
Miss TERUKO KOSHIKIBU
Miss SADA KO KITAJIMA
Miss CHIYOKO FUJITA

Dressers

Miss KATSUYO TANAKA
Miss SUMIYO SHIRAI
Miss HISAKO AKASHI
Miss FUMIKO NAKAMURA

Musicians

Mr. IJURO YOSHIMURA
Mr. ROKUEMON KINEYA
Mr. HYOZO NAKAMURA
Mr. HYOJI NAKAMURA
Mr. KANGYOKU KINEYA
Mr. ROKUICHIRO KINEYA
Mr. ROKUJIRO KINEYA
Mr. ROKURO KINEYA
Mr. TAKIZO MOCHITSUKI
Mr. DENZAEMON TANAKA
Mr. SENKICHI KASHIWA
Mr. DENICHIRO TANAKA
Mr. SAJURO TANAKA
Mr. OCHIEMON UMEYA

Explanatory Note

MUSUMÉ DŌJŌJI

“Dōjōji” is a posture-dance play representative of a purely Japanese form of dramatic art which attained its highest development in the Yédo period of our history, a period extending over the end of the 18th century and the beginning of the 19th, at the same time that our *Ukiyoé* art of colour prints reached its perfection. This particular play still commands the highest popularity compared with others of the same kind. The version staged this evening is based upon this “Dōjōji” but it is so composed as to bring out the peculiar graces of Japanese posture-dancing.

“Dōjōji” is really the name of a Buddhist temple. There is a very old legend connected with this temple. A damsel living in the neighbourhood, *Kiyohimé* by name, was

metamorphosed into a serpent because of her jealousy, so says the story, and wound herself round the great temple-bell in seven coils and a half. In the masked classical drama called *No* which made its appearance in the 15th century, during the Ashikaga Shogunate, this wondrous tale is made the theme of a composition entitled "Dōjōji", which is still a highly appreciated *No* piece. As a posture-dance play, "Musumé Dōjōji" is an adaptation of the *No* drama on the same subject. But the *No* being classical in style while the posture-dance play is popular, the two renditions of the identical theme had to be quite different because of the different psychologies of writers and audiences in the two widely separated periods. In the posture-dance "Musumé Dōjōji", therefore, the spectators' interest centers round the picturesque scene in which a beautiful damsel makes her appearance at the temple, on a calm evening of flowery spring, and dances with exquisite grace and calm. This is indeed a series of *Ukiyoé* colour prints set in motion to Japanese music.

When the curtain rises, the stage shows the precincts of the Dōjōji temple, and the scene is bright with cherry blossoms. The great bell of the legend hangs in the "upper" or right-hand part of the stage. In the centre stand four *shirabyoshi* or dancers of the Ashikaga period. Only one or two *shirabyoshi* take part in the ordinary production of the play, but on this occasion four are introduced to add to the charm of the scene. A number of actresses are also brought in to enhance the stage effects with a variety of colours and movements.

The scene presented does not stage any portion of the action of the old drama, but the songs and dances of the chorus (who begin by playing ball and other games) have reference to the story.

The dancing is rendered to the vocal music called *Nagauta* and the singing is accompanied

by a stringed instrument called the *samisen*. This *nagauta* music is really a male voice solo and chorus, peculiar to this country. Instruments of percussion such as the small *tsuzumi*, large *tsuzumi*, drum and gong, together with wind instruments such as *nōkan* and *shinobue* (flutes) are also introduced to intensify the dramatic effect produced by the choral music. The musicians have their orchestral box in the upper rear part of the stage.

The *motif* of "Musumé Dōjōji", in short, is not religious as in the case of the *No* "Dōjōji." Lyrical posture-dancing by Japanese girls, a choric dance in harmony with the main performance, the *mise-en-scène* of pink blossoms and green pines, the music and lights blending all into a harmonious whole, are elements that combine to produce an imaginary land of exquisite beauty and refinement.

Stage Manager	Mr. KUNITARO ISAKA
Assistant Stage Manager	Mr. DAISUKE SUZUKI
Dances Arranged by	Mr. KŌSHIRO MATSUMOTO
Architect	Mr. KŌHAN INOUE
Stage Adviser	Mr. HAKUZO MACHIDA
Scenery, Costumes etc by	Mr. RYO TANAKA
Lighting Effects by	Mr. BUNITSU HIDE
Furnitures and Properties	Mr. KINTARO ARAI
	Mr. YOHEI FUJINAMI
Managing Director	Mr. KYUZABURO YAMAMOTO

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